



## Early Journal Content on JSTOR, Free to Anyone in the World

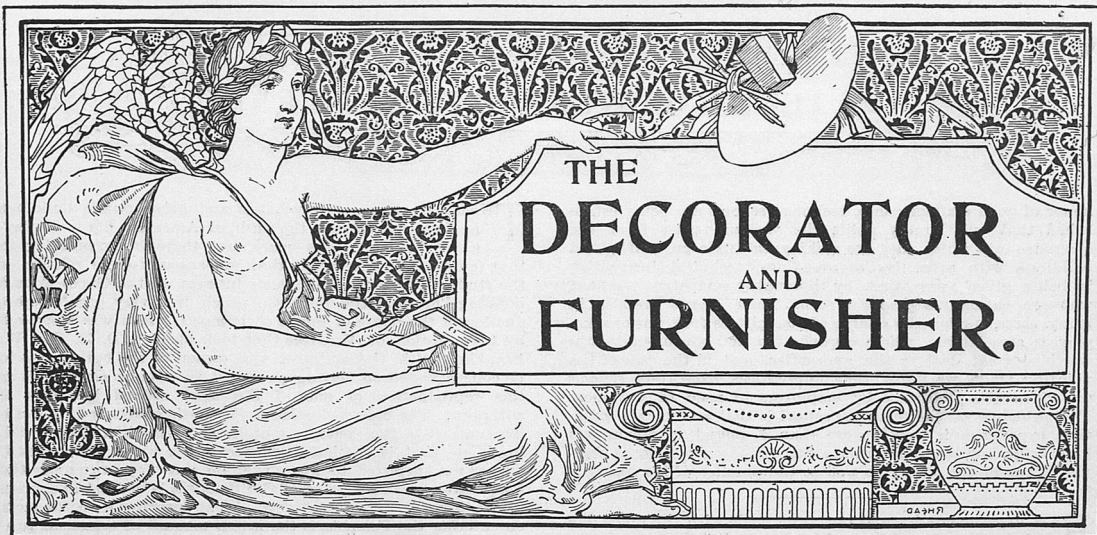
This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).



VOL. XX.—No. 6.

NEW YORK, SEPTEMBER, 1892.

Per Annum, Four Dollars.  
Single Copies, 85 Cents.

COPYRIGHT, 1892, BY THE ART-TRADES PUBLISHING AND PRINTING CO.

ALL RIGHTS RESERVED

Entered at New York Post Office as Second Class Mail Matter.

# The Decorator and Furnisher.

PUBLISHED MONTHLY AT

150 Nassau Street, New York, by

THE ART-TRADES PUBLISHING AND PRINTING CO.,

W. M. HALSTED, President.

W. R. BRADSHAW, EDITOR.

W. P. WHEELER, MANAGER.

Subscription \$4 per year, in advance

(PATENT BINDER, \$1.00 EXTRA.)

Single Copies, - - - 85 Cents.

## CONTENTS OF THIS NUMBER.

	PAGE
Allegorical Figure in Mosaic, representing "The Air" (Illustration of) By Walter Crane.....	218
Art Trades Supplement.....	231
Books for Architects, Artists, Amateurs, Designers and Decorators.....	232
Ceiling in Arabic Mouldings.....	233
Chinese Border in Enamel (Illustration of).....	232
Choice of Wall-Papers, The. By Lewis F. Day.....	217
Decoration of the Trocadero, Providence, R. I., The.—Fig. 1, Vestibule and Main Entrance Hall—Fig. 2, Reception Hall—Fig. 3, Louis XVI. Salon—Fig. 4, Louis XVI. Salon—Fig. 5, Italian Renaissance Salon—Fig. 6, Empire Drawing-Room—Fig. 7, Colonial Ballroom.....	206-211
Decorative Designs.—Chinese Plaque or Shield in Repoussé Copper—Design for Gas Bracket in Wrought Iron—Little Watering Pot in Repoussé Copper—Design for Chair Back in Pressed Leather—Balustrade in Cast Iron—Design for Window in Ground Glass—Metope in Sculptured Stone. By M. E. Cause.....	236
Editorials.....	233
German Drinking Horn in Chased Silver.....	235
House Decoration.—New Design for Rocking Chair—Lady's Chair—Combined Screen and Bookcase—The Library Cosy Corner—Sitting Room Chiffonier—The Divan—Decorating a Corner—A Corner Fitting—Lock Plate—Circular Dish—Decorative Panel.....	227-230
Italian Renaissance Mantel. By J. W. Bliss.....	205
Manufacture of Artificial Flowers on the Riviera. The. By W. Lodia.....	210
Modern House, The.—Its Decoration and Furnishing. XI.—The Lady's Chamber—Fig. 60, Top of Bed in Lady's Chamber—Fig. 61, Plan of Lady's Chamber—Fig. 62, Lady's Chamber showing Bed—Fig. 63, Mantelpiece in Lady's Chamber—Fig. 64, Lady's Chamber showing Wardrobe—Fig. 65, Lady's Chamber showing Window—Fig. 66, Foot of Bed. By A. Sandier.....	213-216
Modern Persian Design (Illustration of).....	222
Pressed Leather Wall-Hanging, entitled "The Golden Age" (Illustration of) By Walter Crane.....	217
Remarkable Shop, A. By Mrs. S. A. Brock Putnam.....	222
Window Draperies.—Fig. 1, Louis Quinze Window Drapery—Fig. 2, Louis Quinze Window Drapery—Fig. 3, Renaissance Window Drapery—Fig. 4, Modern French Window Drapery.....	220-221

THE World's Columbian Exposition at Chicago is now no longer a mere project, but is assuming such immense proportions—not merely in the magnitude of the buildings themselves, but also by reason of the world-wide interest—that the Exposition promises to eclipse all previous efforts in the same direction. The buildings themselves are very beautiful, and will be decorated to the highest taste, and the preparations in all directions for this great event are being made on a scale of the greatest magnificence. There is no doubt that every nation in the world having the slightest pretensions to commercial standing will see in the Exposition a swift and easy means of introducing their products and manufactures to all other markets. The furniture manufacturers in particular will make a grand display of their goods, such as will not merely put them in the front rank in this important industry, but will open to American furniture many markets in which such goods have heretofore been unknown. There is no trade having a representation at the World's Fair that will not find the exhibition instructive to its business.

THE gift of five hundred thousand dollars by Mr. J. Pierpont Morgan to the New York Trade Schools has called attention to the utility of trade schools as a means of technical education, which is nowadays denied to apprentices owing to the hostility of labor in the workshops, and the fact that trade unions forbid apprentices to try even to learn a trade. The prime idea of the trade school is its combination of technical education with experience, a place where the apprentice can reconcile the theoretical with the practical, and where he can be taught the principles which his fathers in the trade have learned, frequently by unpleasant experience, and so profit by such experience and learn to be an expert in his calling. Trade schools are needed all over the country, and needed urgently. The use of technical schools is obvious. The more skilled a workman is the more wages he can command, and the youth that ridicules the idea of technical education is not the youth that is going to get to the top of the ladder. Those who best understand the painting trade, for example, declare that it is hostile to the idea of imparting technical education to apprentices. This is a suicidal policy, for it cannot be too well known that the future prosperity of the painting trade depends entirely on the amount of technical education given to the rising generation of painters. The present hostility of trades unions to apprentices destroys the very thing it hopes to save. The trades unions practically say to the boy "Go and learn your trade somewhere, for we won't let you learn it in a shop. We do not wish the trade overstocked with workmen. Wait until you are grown up and can command a journeyman's wages before you begin to paint." Thus, instead of the trades unions building up a generation of painters that will call them blessed, they are doing their best to build up a generation of "bums," who will call them fools. For the

## THE DECORATOR AND FURNISHER.

honor of good craftsmanship, technical schools are being established that will largely uplift the various trades from the quagmire into which they are sinking, and in large, welllighted buildings, with attractive surroundings, technical instruction is being given apprentices by thoroughly competent teachers, who are themselves practical men. These classes are also, in many cases, under the charge of committees from various employees associations, whose approbation and encouragement is worth a great deal to the apprentice, and in the case of the painting trade we know that apprentices from trade schools are given the preference by employers in need of workmen. The principle of the technical school is that an ounce of practical experience is worth more than a pound of theoretical knowledge, but, better than the routine of the shop, the apprentice is taught the theory as well as the practice of his trade.

FEW experiments have as yet been made with the crepe-like fabrics that are much used for dresses, but there can be no doubt that they would serve admirably as a background for delicate outline embroidery. The crinkled nature of the material would be likely to prevent any close needlework from setting well upon it, but trailing patterns followed with outlining and fine gold thread, and thickened here and there with satin stitch, or French knots could not fail to be successful. The fabric is so soft that it would lend itself well to drapery for easels and screens. There are several varieties, each to be had in a good range of colors. The best of these is silk, and only 22 inches wide; woolen, or Canton crepe is about half the price and nearly double the width; lastly there is cotton crepe, which can be had either plain or woven in stripes.

GOBELIN tapestries are the most costly products of the loom, and fabulous wealth and immense labor have been devoted to the production of these luxurious fabrics. The subjects are usually historical compositions, interspersed with representations of the charming frivolities of the courts of Louis XV. and Louis XVI., when kings and queens played as shepherds and shepherdesses. While the weavers of the middle ages employed about twenty colors in their fabrics, the workmen of the Gobelins possess about fourteen thousand tints, every variety of color being at their disposal. Their work is even more delicately shaded and more brilliantly executed than paintings in oils. The compositions include heroic figures, in some cases covered with glittering armor, and in others with stuffs embroidered with gold and silk and precious stones and lace. The pomp and splendor indispensable to one of the grandest ages in French history is naturally and happily represented in these fabrics. Tapestry naturally belongs to an age of wars and tournaments, with the dazzling pageants, but, like all other arts, it changed with the times, and the present age, which is so practical and prosaic, does not demand in its decorations the pomp and splendor indulged in by a more luxurious age. With the rise of democracy has come a demand for decorated fabrics much less costly in their manufacture, and less imposing in their subjects and dimensions than the woven tapestries of the past. At first this demand was supplied by dyed tapestry, but unfortunately for the commercial value of such fabrics, the painting with dyes is confronted by a formidable array of that will, we think, deter decorators from ever making a commercial success of dye stained fabrics. The artist requires a chemical knowledge of dye wares and dyers' methods. In developing, fixing and making permanent his colors, he is obliged to scald his material, passing it successively through acids and alkalis to make brilliant or lessen his colors, and whether he uses wool, cotton, flax or silk, each requires a different treatment to overcome its objection to receive color. He has to consider the action of acid or alkali mordants, and the difficulty in the handling of the caustic alkalis, diluted or concentrated acids, and bleaching powders are such as to make the art impossible to any but the most skilled in their use. The dyes are washed into the substance of the fabric and do not remain on the surface like pigments. Besides, having no body, they have a tendency to fade. The oil colors, if properly mixed and applied, will remain brilliant for centuries, and have, of course, the great advantage over dyes that their application is extremely simple, and the painter in oils need not trouble himself by fixing loose colors, or boiling his fabrics like the dye painter.

THERE are a great many hotels and other public buildings in Saratoga wherein the rush of American life is displayed at its high water mark, but there is no building in that famous American resort that will appeal to the scholar or the student of history with such interest as the Græco-Roman building known as the Pompeia, which is a very ornate reproduction of the house of Panza of Pompeii, which was destroyed by the eruption of Vesuvius that took place A. D. 79. Mr. W. Franklin Smith, the architect and owner of the building, is to be congratulated on having produced so noble a monument as this reproduction of one of the most refined buildings of antiquity. The hallowed calm of its classic courts is in refreshing contrast to the excitement of hotel piazza life. The building is one that is admirably adapted for a warm climate, and, we are not surprised to learn that on any day in summer the temperature of the interior of the Pompeia is at least 10 degrees below that of the outer streets. What surprises a visitor most on entering the Pompeia is the lavish amount of ornament produced in the brightest tints, that constitutes the interior decoration of the building. Walls, pilasters and ceilings are covered with the brightest of scrolls, traceries etc., peculiar to Pompeian art, ranging from the most delicate and refined scroll work to those grotesque prototypes of the Italian Renaissance, mingled with panels in which the decorator plays at architecture in a most peculiar arrangement of columns and friezes, as well as those more refined panels in which flying or dancing figures are thrown upon a background of black, producing the strongest possible contrast. This use of black is peculiar to Pompeian decoration, giving emphasis, dignity and rest to the mural painting as a whole.

The atrium, with its impluvium, the tablinum with its books and curios, the peristylum, with its viridarium, surrounded by the library, picture gallery, conversation room, bath room and sleeping rooms, terminating in the triclinium, banqueting chamber and garden, make a strange impression upon the visitor, who is accustomed to believe that the only type of private dwelling that a man can comfortably live in, is an American clapboard cottage, surrounded by its piazza. In the Pompeia we have stateliness and repose, and the entire structure gives the fullest possible opportunity of living a life of *otium cum dignitate*, which we are all incessantly pursuing, but which few ever attain.

We have, in a former issue, given illustrations of the interiors of the Pompeia, which is filled with vases, bronzes and statuary and domestic utensils of all kinds, these being exact duplicates of similar articles found in Pompeii, so that the interior of the building is furnished, decorated and revealed to us exactly as such a building was occupied by the Romans, without suffering the destruction that comes from the lapse of time.

There is one thing that will very forcibly impress the visitor to the Pompeia, and that is the decorative use of sunlight made by the ancients in their homes. We in America no sooner build our houses than we forthwith begin to keep out the sunlight by means of shutters, window shades, draperies, etc., as though sunshine were a thing to be avoided. The Pompeians on the contrary made large openings in the roofs of their houses expressly to admit air and sunshine, and the visitor when seated in the atrium, is so soothed and delighted with the play of the sunshine upon the pillars and the water of the impluvium, and this bold innovation of sunlight with its accompaniment of fresh air, must have contributed largely to the health and vigor of the Roman people.

The difficulty of erecting so important an archaeological monument would have deterred anyone less enthusiastic and enterprising than Mr. Franklin W. Smith has proved himself to be. He has triumphed over distance and time, and has reproduced a monument of Pompeian art absolutely correct in every detail of architecture, ornament and interior furnishing. He is at present at work completing his gallery of illustrations of history, art and architecture as an addition to the Pompeia. One large painting embraces, in its perspective, the entire heart of Rome, giving an idea of the splendor of the city at the time of the triumph of Constantine. The Pompeia is not a private residence, but is a permanent museum, exhibiting the architecture and accessories of domestic Roman life in their natural juxtaposition, the whole forming an object lesson of history, art and architecture hitherto unequalled.